



Black Lives Matter: The Outreach Committee and the Ohio Developmental Disabilities Council is issuing the following statement in response to the need to address Racism and Disability in all aspects of our communities.

*Paula Rabidoux, Outreach Committee Chair
Ohio Developmental Disabilities Council*

A Call for Justice and Reform

The Ohio Developmental Disabilities Council is appalled by the ongoing killing of African American men and women by the police. We recognize that racism and anti-racism are disability issues and that individuals with disabilities are disproportionately affected by racism in all aspects of life: health care, education, housing, employment, and the criminal justice system. As many as [50% of people killed by law enforcement](#) each year are people with disabilities who are Black, Latinx, or LGBTQ+.

We, the Ohio's Developmental Disabilities Council, declare our commitment to take action to drive change to address these inequities. We commit to focusing on a systematic, data-driven focus on poverty, economic mobility and other factors that impact the social determinants of health faced by African Americans and other persons of color. We commit to standing together and speaking out against injustice and discrimination by strengthening our efforts to address inequities through the work of council. We will listen, we will learn and we will change.





ReachOut e-Diversity News

An Electronic Publication of the Ohio Developmental Disabilities Council

This Month: Our Moment

1. The Conversation
2. Fighting Stigmas in Hollywood
3. The Easterseals Disability Film Challenge
4. How Do You See Organizational Cultural Competence

August 2020 Edition | Volume 15 Issue 4

Read, Pass on to Friends,
Family Members, Colleagues
& Constituents



Don't
Miss an
Issue!

It is the policy of the Ohio Developmental Disabilities Council to use person-first language in items written by staff. Items reprinted or quoted exactly as they originally appear may not reflect this policy.

Our Moment

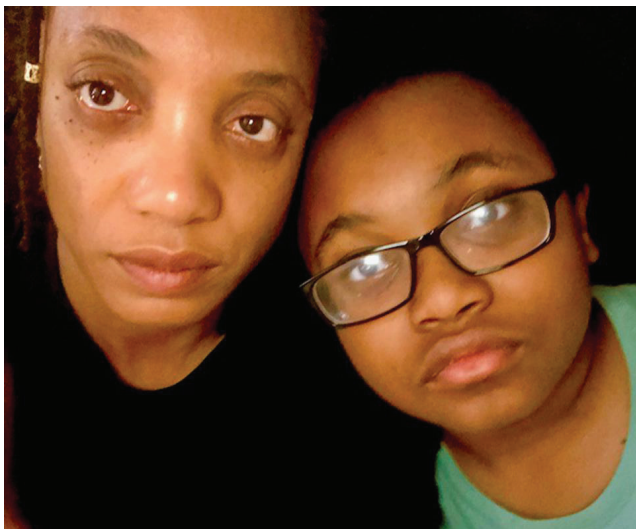
Regardless of who you are, where you reside, or what you do, you find yourself in a unique moment in time. This moment has unveiled with more clarity than ever that diversity, equity, and inclusion matter. In fact, diversity, equity, and inclusion are the catalyst for a vibrant, thriving, and productive place to live, work, and raise a family. This month's edition of Reach Out e-Diversity provides four different perspectives and approaches to address issues that are a result of the lack of diversity, equity, and inclusion.

- **Our conversations are different.** Our actions are different. Understanding these differences can help us to find solutions that are beneficial to us all. *"The Conversation"* will be familiar to some and unfamiliar to others. But "the conversation" suggests that there is a need for a joint solution.
- **Our fight against stigma takes different forms.** Something can be learned from each fight. At the *#ADA 30 Summit Fighting Stigmas in Hollywood*, panelists shared examples of how their fight has led to more inclusive representation in Hollywood. While there is more work to be done, you have to get started.
- **Challenges take many forms.** *This Disability Film Challenge* shows how people with differences can collaborate and make an impact that has a greater reach than you can imagine. When in a challenge, everyone needs support. You are invited to personally support the challenge.

- **Sometimes it is hard to recognize what contributes to the organizational differences that you see.** Assessment tools can prove valuable to helping you identify your differences. The “*Organizational Cultural Competence Assessment*” identifies twelve indicators you can examine that will help you pinpoint your organizational needs.

At the end of each article, you are invited to take action. Bringing about a diverse, equitable, and inclusive organization, community, nation requires each of us.

Don't look for someone else to take action. You only have control of yourself.
Don't put off until tomorrow what you can do today.
You are invited to take action



“The Conversation”

The following are excerpts shared by Allison Norlian, (ForbesforWomen), from Mothers of Black Children with Disabilities, who are living with twice the fear for their children's lives.

Have you heard about “the conversation?”

It is a communication that happens with parents of Black children. Parents have “the conversation” out of fear that their children may be harmed by the police.

What is the focus of “the conversation?”

Parents engage their children, especially their boys in a dialogue about the following.

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**Respecting The Ability:
Ensuring Authentic
Representation in
Entertainment Industry
#ADA30 Summit: Fighting
Stigmas with Hollywood**

respect
ability

FIGHTING STIGMAS. ADVANCING OPPORTUNITIES.

With one-in-five people having a disability in the U.S. today, the lack of representation – just [3.1 percent on screen](#) and even less in [children’s television](#) (less than one percent) – means that millions of people are unable to see themselves in media today. RespectAbility has been honored to play a part in changing this, including consulting on an array of films and TV shows for a variety of studios and networks. But change must be embraced from the top and have buy-in at every level.

[-READ MORE-](#)

The Easterseals Disability Film Challenge



The Easterseals Disability Film Challenge gives filmmakers with and without disabilities- the opportunity to collaborate to tell unique stories that showcase disability in its many forms.

How did the challenge get its start?

Actor Nic Novicki launched the Disability Film Challenge in 2014 in response to seeing

disabilities underrepresented both in front of and behind the camera. As someone with a disability, Nic created the challenge to give aspiring filmmakers the opportunity to showcase their work and provide them with meaningful exposure.

In 2017, Nic and Easterseals Southern California joined forces to expand the challenge, now known as the Easterseals Disability Film Challenge. As the leading nonprofit supporting people with disabilities, Easterseals brings additional attention to the challenge, using its numerous communications

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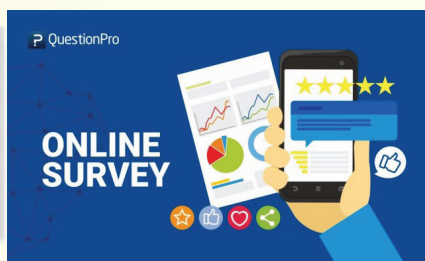
How Do You See Organizational Cultural Competence?

The Organizational Cultural Competence Model™ (Hicks and NoboaRios, 1998) provides a framework which facilitates the observance of the presence or absence of cultural competence. This model is community-focused, outcomes driven, and identifies twelve distinguishing characteristics of culturally competent organizations. Further the model recognizes that achieving competence is a life-long and ongoing process. As a result, the model creates a continuum of cultural competence across four stages, identifying an organization's awareness and competence at each point along the continuum.

[-READ MORE-](#)



**It's our moment!
You are invited to take action**



Participate!

Click here to help!



The purpose of "Reach Out" e-Diversity newsletter is to promote interagency collaboration and coordination that result in agencies providing culturally competent services to the unserved/underserved populations in Ohio

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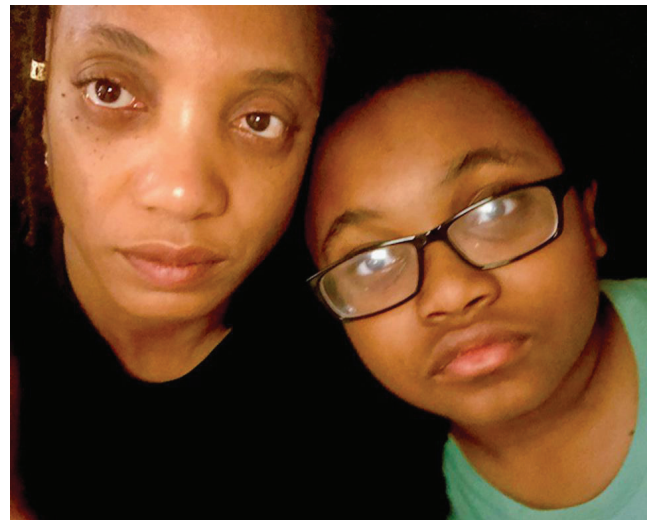


“The Conversation”

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Have you heard about “the conversation?”

It is a communication that happens with parents of Black children. Parents have “the conversation” out of fear that their children may be harmed by the police.



What is the focus of “the conversation?”

Parents engage their children, especially their boys in a dialogue about the following.

- How should he act in public?
“Keep your hands outside of your pockets.”
“When you are in public, if we are together, make sure you stay close to me.”
- Where should he put his hands?
“Don’t have anything that can be perceived as a gun. Put your hands up immediately.”
- How should he respond if police stop him?
“Make consistent eye contact.”
“Immediately inform a police officer who is questioning you that you are on the autism spectrum (identify the disability).”
- What type of people should he avoid?



How have children responded since the George Floyd murder?

A 14-year old diagnosed with a developmental disability had questions of his own for the first time in “the conversation.”

- Mommy, are you going to be here to save me when the police put a knee on my neck?
- Because George Floyd called for his mommy. What would happen if I called for my mommy?

What concerns are unique to the disability of children of color that heightens fear their children may be in danger?

- Some children with autism don't know how to and can't make consistent eye contact.
- Children of color who are on the autism spectrum automatically have certain characteristics that could look suspicious to first responders.
- Depending upon the disability, a child could have difficulty processing a policeman's command.
- Youth with specific disabilities are likely to lunge forward.



How can we reduce and eventually eliminate “the conversation?”

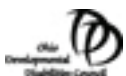
- ❖ Provide Police with training that focuses on:
 - how to recognize the signs and symptoms of individuals with developmental disabilities
 - culturally responsive training that provides “best practices” about how to interact with people of color who have disabilities
 - implicit bias
- ❖ Form community partnerships with the Police
- ❖ Ensure there is representation of a minority with a disability on Civilian Review Boards
- ❖ Integrate accountability in the performance evaluation processes for the Police



Commit to and share on ODDC social media platforms 1 action you will take to reduce and eventually eliminate “the conversation.”



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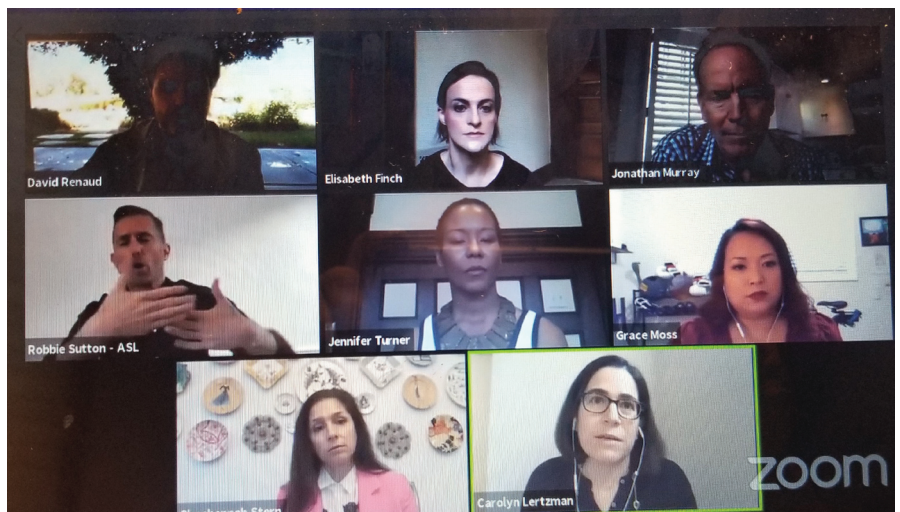
Respecting The Ability: Ensuring Authentic Representation in Entertainment Industry #ADA30 Summit: Fighting Stigmas with Hollywood

With one-in-five people having a disability in the U.S. today, the lack of representation – just 3.1 percent on screen and even less in children’s television (less than one percent) – means that millions of people are unable to see themselves in media today. RespectAbility has been honored to play a part in changing this, including consulting on an array of films and TV shows for a variety of studios and networks. But change must be embraced from the top and have buy-in at every level.



During the ADA30 Summit, *Jonathan Murray*, co-founder Bunim/Murray Productions (BMP), talked with *Grey’s Anatomy* (ABC) writer and producer *Elisabeth Finch*, *The Good Doctor* (ABC) writer and producer *David Renaud* and *This Close* (Sundance TV) executive producer and writer *Shoshannah Stern*; three studio executives – Walt Disney Television’s *Carolyn Lertzman*, NBC Entertainment’s *Grace Moss* and Sony Pictures Entertainment *Jennifer Turner*. The following are some of the key themes shared during the panel discussion.

- ❖ Having people in the room who have lived the character’s experience makes the show more realistic. It broadens “who” can relate to the story and the “perspective” of the viewers. For example, *David Renaud*, *The Good Doctor*, writer and producer, is both a doctor and a person with a disability. He is able to write about what he knows resulting in a better narrative. The story is more authentic, rich and compelling.



- ❖ Elisabeth Finch highlighted that the industry has invested in many diversity, inclusion and equity writing programs and conferences that have proven beneficial. Typically, individuals from a variety of positions have been engaged to include television and film writers, agents, managers, executive producers, etc.
- ❖ Why not write about your own story rather than waiting on someone to do it? That's what *Shoshannah Stern* did. While deaf, she pointed out that her disability is only a part of who she is; hence, when she writes her story the central feature is not being "deaf" but rather "deafness" is only one on many characteristics. She pointed out that deaf only becomes apparent to a person who is deaf when they come in contact with hearing people.
- ❖ Carolyn Lertzman and Jennifer Turner emphasized the importance of having champions at all levels- showrunners, agents, managers, writers, executive producers. It was specifically pointed out that individuals with disabilities intersect at all dimensions; hence, having them present as writers, showrunners, executives, means the possibilities are unlimited. Educating the industry of the benefits of diverse representation and inclusion is paramount to ensuring systemic, long-term change.



The Hollywood Disability Inclusion Toolkit: The RespectAbility Guide to Inclusion in the Entertainment Industry

The purpose of the toolkit is to help entertainment professionals who wish to ensure they are as inclusive of people with disabilities as possible. The following are examples of "Best Practices" included in the tool kit.

Examples of Best Practices

These programs positively change the way Americans feel about people with disabilities; they prove that TV series and films with storylines or characters with a disability are good business.

- Not an ordinary reality show, ***Born This Way*** stars seven diverse young adults with Down syndrome as they move toward full independence and deal with issues around employment, independent living, education and romance. By promoting success stories of people with disabilities, *Born This Way* helps to change negative perceptions of

people with disabilities. *Born This Way* has won three Emmy awards, including for being the best-unstructured reality show on TV today.

In scripted television, ***Speechless*** is a sitcom centered on a family that happens to include a son with cerebral palsy, J.J. The fact that J.J. is played by Micah Fowler, an actor with cerebral palsy, is important. Actors without disabilities play more than 95 percent of characters with disabilities on television.

Also in scripted television, **NCIS: New Orleans** features a character in a wheelchair, Patton Plame. Daryl “Chill” Mitchell, an African American actor who uses a wheelchair, plays Plame. Currently, a large majority of people with disabilities that are portrayed in film and on TV are white, which makes Mitchell’s role on the show important. People with disabilities come from all communities, and they deserve more representation.

In children’s television, **Sesame Street** has been educating children since the early 1960s. In the 1970s, Linda Bove, who is deaf, played a librarian on the show, educating millions of children to what it means to be deaf and how to use sign language. More recently, the show introduced Julia, a puppet character who has autism. Sesame Workshop’s goal was simple – to create a better understanding of autism in children. The character began in storybook format and then went to broadcast television. Stacey Gordon, whose son has autism, provides Julia’s voice.

Also in children’s television, **Pablo** aims to educate society about autism spectrum disorder. Produced by Paper Owl Productions, the show’s creative director, Grainne McGuinness, wanted to tell Pablo’s story to help children better understand the diagnosis. McGuinness’ inspiration behind Pablo is her nephew who has autism. Not only is *Pablo* voiced by a boy with autism but also many of the creators involved behind-the-scenes also have autism.

In film, Oscar-winner **The Silent Child** features Maisie Sly, a young girl who is deaf. She plays Libby, a four-year-old girl who lives in a world of silence until she learns how to communicate using sign language – thanks to a caring social worker. It is important to note that Sly, the actress, is deaf in real life, as the majority of films winning for portrayal of disability often feature actors without the disability. This short story, inspired by real events, shows how deaf children can learn to communicate and relays the importance of educating children who are deaf.

In children’s film, **Finding Dory** – a Pixar box office success – stars many characters with disabilities. Dory, the titular character, has short-term memory loss. Nemo has physical disabilities with his little fin and Hank is an octopus that is missing a tentacle. Destiny is visually impaired by her myopia, and Bailey has difficulty with echolocation. Disability is not something Dory needs to overcome, but something she needs to learn to live with, work with and accept to accomplish things “in her own Dory way.” In addition to putting a positive spin on Dory’s journey, *Finding Dory* highlights the importance of community for people with disabilities. Throughout the film, Dory is helped by Hank, Destiny, Bailey and, of course, Nemo and his father Marlin, many of whom have disabilities themselves.



[Download and obtain the pdf copy](#)



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Actor Nic Novicki launched the Disability Film Challenge in 2014 in response to seeing disabilities underrepresented both in front of and behind the camera. As someone with a disability, Nic created the challenge to give aspiring filmmakers the opportunity to showcase their work and provide them with meaningful exposure.

In 2017, Nic and Easterseals Southern California joined forces to expand the challenge, now known as the Easterseals Disability Film Challenge. As the leading nonprofit supporting people with disabilities, Easterseals brings additional attention to the challenge, using its numerous communications channels to encourage participation.



What is the challenge?

The film challenge is a weekend-long filmmaking contest, open to all, that provides a platform for new voices in the entertainment industry. Each year, aspiring storytellers are prompted to creatively write, produce and complete a short film. Challenge winners receive invaluable access to entertainment professionals, opening the door to an industry notoriously difficult to enter.

There is a Hollywood saying that goes:

“it is not what you know, but who you know.”

The truth is, it is actually a combination of the two.



That is why the Easterseals Disability Film Challenge provides both an opportunity to hone your skills and interact with entertainment industry professionals. Easterseals works with producers, writers, directors, casting directors and other crew members in two ways. *Judges* evaluate submissions to determine award winners

and *Mentors* meet with those winners to give advice on building a career in “the business.”

What is the status of the 2020 Challenge?

Originally planned for early April 2020, Easterseals cancelled the regularly scheduled film challenge *due to the COVID-19* pandemic. But, that is not the end of the story ...

By adapting to the times – and, determining how to safely pivot to a different type of challenge – *Easterseals launched its Disability Film Challenge: Home Edition*. This special summer competition ran July 14-19, 2020 and will culminate with a “virtual awards event” announcing the 2020 winners on August 13, 2020. The *Home Edition* challenge genre is: Documentary Films.



This year’s *Home Edition* competition gives filmmakers, with and without disabilities, the opportunity to tell unique and personal stories that showcase disability in its many forms, through documentary filmmaking. There have been 87 submissions.

How about a SNEAK PEEK?

Natalie’s Point of View



SHOW SUPPORT

Like

WATCH

Share on ODDC social media platforms



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How Do You See Organizational Cultural Competence?

Patricia Larkins Hicks, Ph.D.



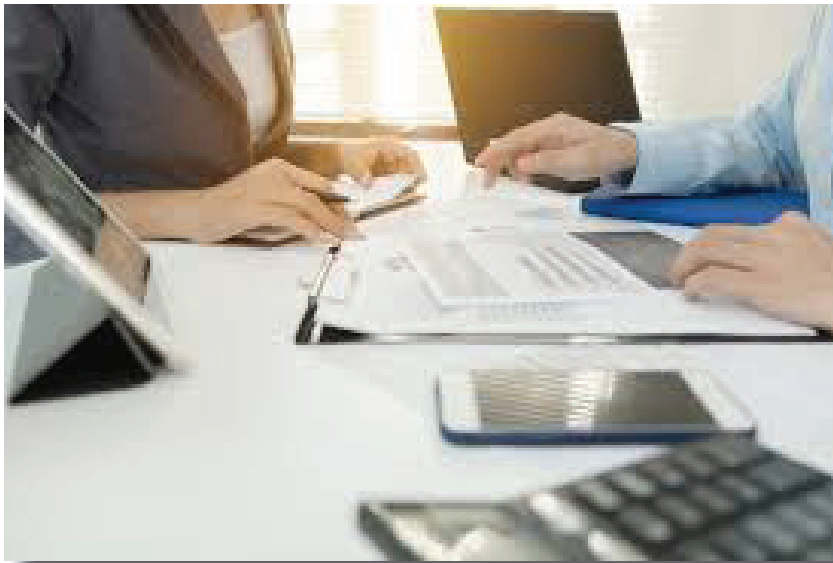
The Organizational Cultural Competence Model™ (Hicks and NoboaRios, 1998) provides a framework which facilitates the observance of the presence or absence of cultural competence. This model is community-focused, outcomes driven, and identifies twelve distinguishing characteristics of culturally competent organizations. Further the model recognizes that achieving competence is a life-long and ongoing process. As a result, the model creates a continuum of cultural competence across four stages, identifying an organization's awareness and competence at each point along the continuum. An organization moves along the following 4-stage continuum. Stage 1: unaware and not yet competent, Stage 2: aware and not yet competent, Stage 3: aware and competent, and Stage 4: intrinsically aware and competent.

Recognition of the organization's cultural competence is determined through the examination of the following 12 indicators.

- Leadership is committed and supportive
- Diversity is integral to the vision/mission
- Staff members reflect the diversity of the community members
- Inclusive language is used
- The work environment is informal and formal and fosters collaborative effort
- Staff and community members work together and share responsibility
- Policies and procedures are developed based upon consent
- Community members receive what they need immediately
- The organization recognizes the value of its staff and community members' capabilities
- Communication is encouraged
- Staff and community members define, collect, and use outcomes to improve community well-being
- Staff and community members celebrate often

These twelve indicators are linked with the following eight major organizational domains (Siegel, et.al.,2002).

- **Organizational Values-** expressions and actions that illustrate the organization's perspective and attitudes regarding the worth and importance of cultural competence and commitment to providing culturally competent care. It is an indication of how the organization intends to serve the community appropriately.
- **Policies, Procedures, Governance-** elements of organizational oversight that pertain to establishing goals and policies to ensure the delivery of culturally competent care. It incorporates every aspect of organizational management and governance, including the responsibilities of administrators, board of directors, and committees, as well as the content of documents, rules, and plans that support culturally competent practices.
- **Planning, Monitoring, Evaluation-** mechanisms and processes used for the systematic collection of baseline and on-going information about groups served (e.g. needs assessment), along with planning, tracking, and assessment of cultural competence.



- **Communication-** exchange of information within different levels of the organization as well as between the organization and the community, target population, and partner organizations. It addresses content (e.g., conceptions of mental health, prevention, stigma reduction, health care planning and consumer rights), direction of exchange (e.g., community to organization and organization to community), and format and method or frequency (e.g.,

written documents, radio, television, e-mail, website, community forums). Community outreach activities included in this domain are distinguished from the community and consumer participation domain, which focuses on the process of collaboration.

- **Human Resource Development-** organization's efforts to ensure that staff and other service providers have the requisite attitudes, knowledge, and skills for delivering culturally competent services. It includes requirements for recruitment and hiring, training, coaching, and mentoring, supervision and evaluation, and incentives and criteria for retention and promotion that support organizational cultural competence.
- **Community & Consumer Participation-** engagement of community members, organizations, and clients in planning, implementing, assessing, and adapting organizational cultural competence strategies. Represents the extent to which the organization and its members participate in the community as well as the degree to which the community participates in the organization's activities.

- **Facilitation of a Broad Service Array-** delivery or facilitation of a variety of needed services, including outreach, navigation, translation, interpretation, bilingual, and bicultural services offered equitably and appropriately to all cultural groups served.
- **Organizational Resources-** pertains to those resources required to deliver or facilitate delivery of culturally competent services, including financial/budgetary, staffing, technology, physical facility, environment, and alliances with community and other partners. Involves both the internal and external resources needed by the organization to support its culturally competent activities in all other domains.

Conducting a cultural competence assessment of an organization provides the information needed to determine an organization’s cultural competence stage overall as well as domain and indicator specific. This is necessary in order to intentionally bring about change within the organization that results in aligning attitudes, behaviors, policies and practices in a way that enables the organization to work together effectively in serving culturally and linguistically diverse groups. Specifically, the assessment findings will:



- Provide leadership and stakeholders with a shared understanding of how effectively the organization is currently addressing the needs and preferences of culturally and linguistically diverse groups.
- Influence direction and priorities for professional and staff development, curriculum development, teaching, programs, services, and other activities such as recognition.
- Strategically plan for the systematic incorporation of culturally and linguistically competent policies, structures, and practices.
- Allocate resources to enhance the delivery of services and enable supports that are culturally and linguistically competent.
- Determine individual and collective strengths and areas for growth.
- Identify and establish partnerships that will meaningfully involve stakeholders.



Share on the ODDC social media platforms how your organization has used its organizational cultural competence assessment results to facilitate working more effectively in serving culturally and linguistically diverse groups.



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